

RACHMANINOFF SCORES TRIUMPH BEFORE A CAPACITY AUDIENCE

Under the auspices of the Women's Musical Club, Sergei Rachmaninoff, famous Russian composer and pianist, appeared in concert at the New Empire Theatre last night.

The theatre was filled to the limit of its capacity. Long before the hour set for the commencement of the recital all seats had been disposed of and those who came later before the hour set for the start of the recital, expecting to obtain a first row seat, went away utterly disappointed. And the vast audience found that its nervous and resultant enthusiasm was fully in keeping with the size.

Rachmaninoff, who was being heard by the majority of those present for the first time, had hardly touched the keys when it became apparent that a masterpiece was being played. Rachmaninoff, a known or was known prior to his return to most music-lovers of this city as the composer of the "Rhapsody in C Sharp Minor" and known to those who do not love music so well for its own sake as for the background it gives to dancers, have long admired him as the composer of the "Russian Rye" as the tin pan alley adapter has aptly captioned the dabble but version of the justly famous prelude. His tonight Rachmaninoff, not only amply demonstrated to all and sundry that not only is he a composer who ranks with the first light of present day

artists, but is a pianist who marches shoulder to shoulder with Paderewski, Godowsky, and other giants of the keyboard.

Rachmaninoff is a pianist than whom there are none better. He has a tremendous technique. It is a technique that shades most of the great techniques of the world today as Rachmaninoff's own writings for the pianoforte well prove. The ease, polish and freedom from restraint with which the great Russian overcomes technical obstacles which would strike terror into most top notchers is truly amazing. But it must not be imagined that Rachmaninoff is all technique. He has taste too. His tone is pure, limpid on occasions and always ingratiating. It is a tone that arrests the ear immediately and commands attention until the last vibration has faded away. Then in addition to technical and musical equipment, Rachmaninoff has that asset of inestimable value called personality. His tall, slightly drooping and well cut figure commands attention and respect the moment he steps on the stage, while his manner at the piano commands itself highly to the aspiring student.

Rachmaninoff is equally facile no matter what type or school of music he interprets. The brilliance of Saint Saens' arrangement of Gluck's "Air de Ballet" from "Alceste" was well attended to and the blending of the old time melody and rhythm with the more modern harmonies and arrangement proved a musical treat. The Beethoven Variations in C Minor showed that Rachmaninoff could play with a delicacy and finesse that positively astounded. Then varying shades of the pianist's art were revealed in a whole-hearted and at all times masterly performance of Schumann's "Sonata in G Minor". Here the intricate passages and the softest were treated with consummate accuracy and the entire performance breathed of complete mastery on the part of Rachmaninoff.

The charm and refinement of Chopin's music was admirably handled. An "Etude" and a "Ballade" served to show that the facile Russian can be gentle and tender as well as fiery and "verissimo". The soloist's own "Etude Tante" and the ever popular "Prelude in C Sharp Minor" were models. The latter number in particular found great favor. It is to be hoped that many ambitious pianists who have wrestled with this number were present to hear how it should be played and how effective it really can be when played by an artist. The story of the "Prelude" went up by leaps and bounds as a result of Rachmaninoff's wonderful performance of it.

The concluding group gave ample scope for the display of Rachmaninoff's marvellous technical and interpretive skill and were both received with storms of applause.

Rachmaninoff refrained from giving encores during the course of the recital but at the end of response to several curtain calls came on and obliged with three encores. Had the audience had their way the great Russian would likely be there playing yet.

The recital as a whole was an unqualified success. It not only gave the local public an opportunity of hearing the man who wrote the "Prelude" but it gave them the opportunity of hearing one of the greatest of living composers and pianists. Rachmaninoff is an outstanding figure in music today and stands out with Stravinsky and a few—very few others—as being among the greatest of his country since Tchaikowski.

The Women's Musical Club deserves plenty of praise for their initiative in bringing an artist of the Rachmaninoff's ability here. More power to the ladies.



THIS WEEK
Thursday, Friday, Saturday
NOODLES FAGAN
"HIMSELF" THE PERFECT JESTER

ISEO ILAIR
Internationally Famous Operatic Tenor

THE LOMAS COMPANY
A Novel Offering From the Bottom to the Top Featuring WEL JOHNSTON BARNES

MASON & COLE
Present FASHIONS
Featuring MILDRED MELROSE

PROF. LOUIS WINSSEL
Master Virtuoso on the Bass Viol

THREE ORIGINAL BLANKS
Europe's Premier Jugglers
Creators of Forehead Balancing

BOB ONE—BENNI LEONARD
IN "FLYING FISTS"

Matinee 3:00 Evening 8:30

LADIES GUEST MATINEE
FRIDAY



TODAY
Ask your next door neighbor

The Edmonton Bulletin (Edmonton, Alberta, Canada) – Tuesday, 3 March 1925.

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Rachmaninoff, who was being heard by the majority of those present for the first time, had [...] touched the keys when it became apparent that a master-pianist was playing. Rachmaninoff is known – or was known prior to last night – to most music lovers of this city as the composer of the “Prelude in C Sharp Minor,” and known to those who do not [love] music so well for its own sake as for the background it gives to dancing have long admired him as the composer of the Russian Rag, as the tin pan alley adapter has aptly captioned the dance hall version of the justly famous prelude. But last night Rachmaninoff not only amply demonstrated to all and sundry that not only is he a composer who ranks with the first flight of present day artists, but is a pianist who marches shoulder to shoulder with Paderewski, Godowsky, and other giants of the keyboard.

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